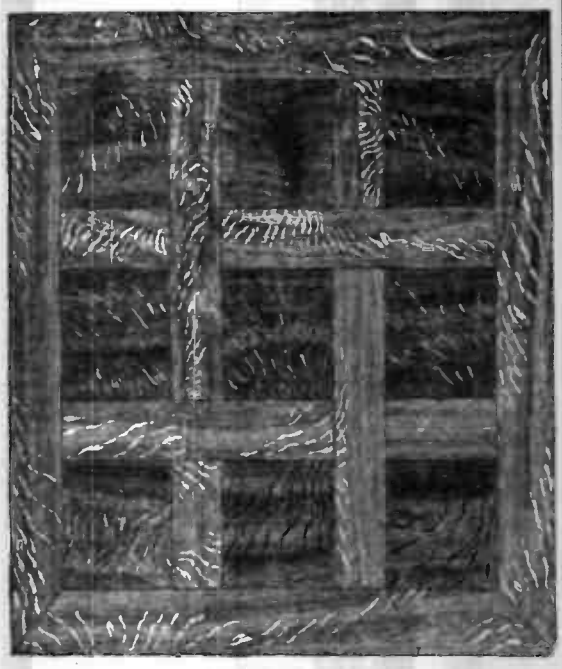
aspect of apartments, the degree of light to be admitted or excluded, the prevailing style and colour cultivated in the interior, &c., might be severally considered, and effects produced which would be vainly sought by any other means at our disposal.

Crown glass is generally preferred for staining; and the process is one which requires considerable skill and practice; neither animal nor vegetable substances are available, metallic and mineral oxides alone being of a nature to withstand the degrees of heat to which the material is necessarily subjected in fixing the colours. Some of the oxides penetrate the glass, rendering it throughout of an intended colour, while others are merely fused upon the surface, but by expert handling are made to yield tints of any desired intensity. The fusible nature of the thin plates of glass employed, the different degrees of heat required by various oxides, together with the variety of colours to be struck, will always render this art one difficult of attainment. We have experience that men of genius, and who possess rare talent in this department, are not generally the best qualified to make known and introduce the elegant, and really cheap, productions of their laboratories. We trust, ere long, that they will be sought, and that stained glass, in its endless capabilities of conferring richness and splendour, will become an article of current requirement in our domestic architecture.



## SQUARE OF OAK MARQUETTRY.

Our readers may recollect that in an early number we adverted to the subject of Marquettry, or inlaid wood flooring. We expressed a wish at that time, that the attention of carpenters and joiners should be directed to a revival of this once prominent feature in their art, and we are now enabled to speak with pleasure of the steps being taken for its introduction. Before, however, we proceed to that part of the subject, we will occupy a short space by some introductory observations on the practice in times past. The practice in the time of our ancestors was to make floors of common wood or tiles, and only persons of opulence had floors of inlaid wood. It is singular that its origin in this country should be marked as it is by the present French designation of such flooring, *Parquet d'Anglaise*.

In later times carpets came to be substituted for inlaid flooring, and that which was at first deemed a luxury has now became almost a necessity. Carpets are an importation from the East, and the practice of their use is more common with us than on the Continent; at any rate it is so as regards their summer use; our European neighbours are much in the way of removing their carpets at this season, at least from all principal rooms. It is held among them to be a great objection, taking into account the inferior character of the wood mostly used under carpets (common fir), which retains dust in a higher degree than the harder and closer grained. The carpet holds over this, and at every stepping may be supposed to disseminate particles of dust, which in respiration must be injurious, especially with persons of delicate health, or under affections of the respiratory organs. In low situations carpets also retain damps and moisture, and, however great their luxury in a general sense, it is contended by many that the better formed foot and ancle of ladies on the Continent is attributable to the coolness of their boarded floors and their other influences upon action and motion in walking.

In most of the new buildings in Belgium, France, and in Germany, flooring of hard wood is beginning to be adopted, and an indulgence in ornamental work is fast spreading. Great care is in many instances bestowed in the selection of the rarest woods, and working them into the richest patterns, so that the best carpets are being outvied in elegance, while for the ball-room, and for dancing, it answers the purpose admirably. We have not time to dwell farther upon the matter at present, and since we intend giving a series of papers on the subject, illustrated by drawings of the specimens we have seen in progress of manufactory here in London, we have the better plea for postponing our remarks.

The change in the tariff upon timber is one reason also favouring the re-introduction of this species of work, as we understand it can be furnished in plain patterns, somewhat resembling the square we have used for illustration, at a price little exceeding that of an ordinary battin floor.

## ENGLISH DOMESTIC ARCHITECTURE.*

Every country has an architecture more or less peculiarly its own, formed, like the character and language of its inhabitants, by the blending of various foreign ingredients which have at different periods introduced and naturalized themselves, but which have been also in turn modified by the original stock, as well as by the local peculiarities of climate, soil, social condition, and political history.

This *national* character attaches itself far more to domestic architecture than to that which is displayed in public buildings, ecclesiastical or civil. In the erection of these, the architect, often himself a stranger or taught abroad, has sometimes wholly copied a foreign model, and merely transferred the entire cathedral or palace from the banks of the Rhine or the Po to those of the Thames or Isis.

But in designing the residences of the opulent classes of any country, it became necessary to consult the manners, habits, and wants of the future occupants, the character of the climate, and the nature of the ordinary materials within reach. And in whatever degree the architect has neglected to adapt his design to the type required by these local circumstances, to that extent has he sinned against taste and propriety, and failed in producing that harmony of ideas, that association of ornament and purpose, which, as an essential element in the quality of beauty, it is the object of his art to create.

It is not to be disputed that in the domestic architecture of our towns, the classical style in some of its modifications, Grecian, Roman, or Italian, has proved itself correctly applicable, and from its constant adoption has become appropriate to such situations, to the exclusion of other styles. Its horizontal lines and storied orders, pedimented windows and balustered attics accommodate themselves with peculiar facility to the disposition and purposes of town houses, whether connected in rows or standing separate from each other. The same style, in some of its varieties, has become equally suited to suburban villas; and the apparition of a Gothic abbey or Baronial castle in Waterloo-place could be hardly more startling or offensive than at Chelsea or Richmond. Even Holland House, venerable though it is as a remnant of the olden time, and agreeably reminding us, as we pass it, of the days when St. Giles's stood 'in the fields,' and Covent Garden was the *pleasance* of a rural convent —now that London has embraced it, looks quite out of place; and the toy-shop architecture of Strawberry Hill and other *non desunt* Gothic villas, supposing even they were pure examples of the style they usually caricature, would be grating to the feelings from their refusing to harmonize with the character of the buildings that surround them.

The same incongruity is, in our estimation, a strong, perhaps a conclusive argument against the adaptation of the old English, or what is usually called the Gothic, style, even to *churches* in similar situations, and compels us to regret the numerous examples of the kind which are daily perpetrated in the vicinity of the metropolis. Prepossessed as we are in favour of the pointed style for ecclesiastical edifices in general, yet we cannot overcome the sentiment of repugnance excited by their striking discrepancy in these cases, from the characteristic architecture of all the neighbouring buildings. However pleasing and appropriate they would have been in the days when Westminster Abbey was reared, and when Cheapside presented a double row of fantastic gables like the market-place of Rotterdam,

> * Sed nunc non erat his locus ;*

London has been completely Italianized in its general architecture, and the two modes contrast too strongly to please in juxta-position.

In the greater number of the cathedral towns, the comparative magnitude and importance of the cathedral itself is sufficient to give the predominant character to the place, or at least to the *close* and its immediate environs; and hence in these situations the inferior buildings should be made to follow the tone impressed upon the scene by that edifice; and the residences in its vicinity are most

* The above article on English Domestic Architecture appeared in the *Quarterly Review* some twelve years since, and in the belief that it will be found interesting and perhaps curious, we place it before our readers.

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